Vol. 8. July, 1904. No. 3.

THE ORGANIST

A Bimonthly Journal Devoted to the Pipe Organ and Reed Organ

Cantare Servare Est

LIBRARY OF CONGRESS
DUPLICATE
EXCHANGE

EDITED BY
E. L. Ashford,
Assisted by Karl K. Lorenz

TERMS
$1.50 per Year,—35c. Single Copy

The Lorenz Pub. Co.,
Publishers. Dayton, Ohio.

MUSIC TEACHERS ARE DELIGHTED

With the set of TEACHING PIECES, *BY E. L. ASHFORD.*

CAREFULLY GRADED. WELL FINGERED. DELIGHTFUL MUSIC.

Before this series had been on the market two months, the various selections in the series had so won their way, that teachers were writing to us claiming that they are among the ten best teaching pieces in their respective grades. Mrs. Ashford has brought to her work many years of most successful teaching and a fertility of mind in the invention of easy, delightful melodies, given to very few composers of this class of music. Her schedule of the set is very bright and pleasing, but the music is even more so.

THE MUSICAL YEAR.

Spring. *First Grade.*	The Snowdrop, Key of C	$0 30
	The Cuckoo, Key of C	30
	The Spring Morning, Key of F	40
	Daffodils, Key of G	30
	The Millwheel, Duet for pupil and Teacher, Key of G	50
	Maypole Dance, Duet for pupil and teacher, Key of F	50
Summer. *Second Grade.*	A Red, Red Rose, Key of A minor	40
	Hide and Seek, Duet for pupil and teacher, Key of C	40
	Cherries Ripe, Key of F	50
	Bobolink, Key of G	40
	Song of the Harvesters, Key of G	40
Autumn. *Third Grade.*	Golden Rod, Key of F	40
	At Evening, Key of B-flat	50
	An Autumn Reverie, Key of E-flat	50
Winter. *Fourth Grade.*	Snowdrifts, Key of G	50
	The Sleighride, Key of D	50
	Yuletide Bells, Key of G	50

New Organ Instruction Books.

ASHFORD'S ORGAN INSTRUCTOR.

In Five Books. **For Reed and Pipe Organ.**

FIRST BOOK NOW READY,

Mrs. Ashford has a national reputation as a composer of sacred music, but it is not known generally that she is also a teacher of extraordinary efficiency and success. She is an organist *par excellence* as well. As a skillful organist, a practical teacher, and a fertile and delightful composer she has almost ideal fitness for the preparation of an organ instructor.

Book No. 1 takes up organ playing at the very beginning and carries the pupil through the first grade. The clearness of the explanations and the carefully graded exercises, melodious and attractive, yet presenting but a single step in advance, each upon the other, will at once attract intelligent teachers, who will be delighted to introduce it into their work.

It is issued in handsome style in sheet music size, 32 pages. The regular price is 75 cents, post-paid.

A single sample copy will be sent, post-paid, to any teacher for examination for 25 cents. Further orders at regular teachers' rates.

SPECIAL DISCOUNT TO TEACHERS.

The Barefoot Boy.

A Set of Teaching Pieces,

By

J. S. FEARIS.

First Grade.

Going Fishing, (March), Key of C.....$0 30
At the Circus, (Polka), Key of F..... 30

Second Grade.

In Endless Mischief, (Waltz) Key of G, $0 30
Sleepy Head, (Slumber Song), Key of C, 30

A very attractive series, well fingered and practical. Mr. Fearis is himself a teacher of large success, and many of his teaching pieces have been widely used.

TABLE OF CONTENTS.

EDITORIAL.

PIPE ORGAN PLAYING, - - - - - 1
MUSICAL READINGS FOR THE ORGANIST, - 2

MUSIC.

ANDANTE IN F, - - *Geo. H. Swift*, 67
SONG OF THANKSGIVING, - *Adolph Hesse*, 70
PRELUDE, - - - *Lefebure Wely*, 71
SABBATH EVE, - - - *E. L. Ashford*, 72
ELEVATION, - - - *Geo. H. Swift*, 74
VOLUNTARY (FUNERAL), - *Max Oesten*, 76
PRELUDE, - - - *Gustave Tritant*, 77
ANDANTE MODERATO, *W. Henry Maxfield*, 78
ADAGIO, - - - - - - *Spohr*, 79
THE MARVELOUS WORK, - - *Haydn*, 80
ANDANTE, - - - - *Arthur Page*, 83
GLORY TO THEE, - - *E. L. Ashford*, 84
SHEPHERD'S LAMENT, - - - *Batiste*, 88
PRELUDE, - - - - *E. L. Ashford*, 91
MARCH MILITAIRE, *Arthur W. Marchant*, 92
BOAT SONG, - - - *E. L. Ashford*, 96
ANDANTE GRAZIOSO, - - *Geo. Gear*, 98

List of Song-Books.

FAITH AND PRAISE, by D. B. Towner. Our latest; issued under the direction of The Moody Bible Institute.
MASTER'S CALL, by E. S. Lorenz, and others
THE GOSPEL PILOT HYMNAL, by D. B. Towner.
VOICE OF MELODY, by E. S. Lorenz.
WORK AND WORSHIP, by E. S. Lorenz.
RICHES OF GRACE, by E. S. Lorenz.

Prices of above books in any quantity, 30 cents each, post-paid; 25 cents each, by express, not prepaid.

SMALLER BOOKS.

SOUL WINNER, No. 3.
SOUL WINNER, No. 2.
SOUL WINNER, No. 1.

Price, 15 cents each, post-paid; $10.00 per hundred, by express, not prepaid.

***DON'T LET YOUR ORCHESTRA* PLAY DANCE MUSIC IN CHURCH!**

The Church Orchestra. A collection of seven arrangements of distinctively religious music for ten instruments and organ or piano. The limitations of the amateur voluntary church orchestra have been carefully kept in mind. Dignified and worthy, yet melodious and easy, these selections are sure to please the congregation. Great pains have been taken so that with only organ (or piano) and violin, or flute or clarionet, or cornet, the resulting music is still fine. Of course the whole number of instruments will make the best music. But if any of these three—the bass, 'cello, or the trombone—is present with either violin, flute, or clarionet, the music can be pleasingly rendered. This music is entirely appropriate for church service, having been written expressly for such use originally. None of it is difficult—some of it very easy. Great pains have been taken in the selection of the music, and we believe it will be found available to an unusual degree.

TABLE OF CONTENTS.

1. "Gebet" ..... *L. Beethoven*
1. "Allegretto" ..... *E. L. Ashford*
2 "From Conquest Unto Conquest" ..... *Ant. Ed. Batiste*
3. "Nuptial March" ..... *E. L. Ashford*
4. "March in C" ..... *R. H. Peters*
5. "Among the Lilies" ..... *E. S. Lorenz*
5. "The Lord is Our Refuge" ..... *J. L. Battman*

The arrangment has been made for first and second violin, viola, 'cello, bass, flute, clarionet, first and second cornet, trombone, and organ or piano.

PRICES—For full set of parts, including organ, $2.00. Separate—Organ, 50 cents; other separate parts, 25 cents. The pieces are also issued separately in five numbers, as indicated in table of contents, at the following prices for any one number: Full set of parts, including organ, $1.00; organ part, 25 cents; other separate parts, 15 cents. Manuscript arrangements for other instruments, $2.50 each part of the whole volume. Any number, each part, 60 cents. These prices are net.

Ein großer Erfolg.

Der Kirchenchor.

Eine Monatsschrift den Deutsch-Amerikanischen Kirchen-Chören gewidmet. Redigiert von Edmund S. Lorenz.

1. **Die Größe** soll monatlich wenigstens sechzehn Groß-Oktav Seiten Chormusic umfassen. Zuweilen soll sie vier oder acht Seiten mehr für Weinachten, Ostern, 2c. bringen.

2. **Der Lesestoff** soll wenigstens zwei Seiten umfassen und dieser wird hauptsächlich aus praktischen und nützlichen Winken bestehen.

3. **Die Musik** wird meistens amerikanisch sein, obwohl wir öfters etwas Frisches und Neues aus deutschen Quellen schöpfen werden. Sie soll immer den Fähigkeiten und Bedürfnissen unserer hiesigen Chöre angemessen sein, leicht, schwunghaft, und melodiös, ohne daher in das Seichte und Banale zu sinken. Die beliebtesten amerikanischen Componisten werden mit ihren besten Compositionen vertreten sein, und in allen Beziehungen wird die Auswahl der Lieder eine gute und praktische sein.

4. **Der Preis** ist sehr mäßig und ermöglicht die Anschaffung dieser Schrift für jeden Chor. $1.00 für einzelne Unterschriften, fünf oder mehr an eine Addresse @ 90 Cents. Einzelne Nummern, 12 Cents das Stück, $1.15 das Dutzend, portofrei.

Jeder Unterschreiber bekommt eine Einbandsdecke frei!

THE LORENZ PUBLISHING COMPANY,

NEW YORK. DAYTON, OHIO.

The Organist.

E. L. ASHFORD, - - - - - - - *Editor*
KARL K. LORENZ, - - - *Assistant Editor*
THE LORENZ PUBLISHING CO., *Publishers*

ISSUED EVERY TWO MONTHS.

Terms of Subscription:

$1.50 per year; Single Number, 35 cents.

Advertising Rates,

$1.50 per Inch of Fourteen Agate Lines.

All communications to the editor should be addressed "Care of Vanderbilt University, Nashville, Tenn."

JULY, 1904.

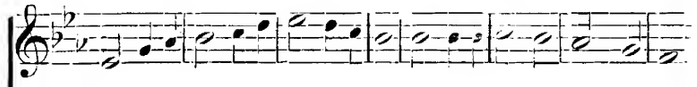
PIPE ORGAN PLAYING.

[CONTINUED FROM MAY NUMBER.]

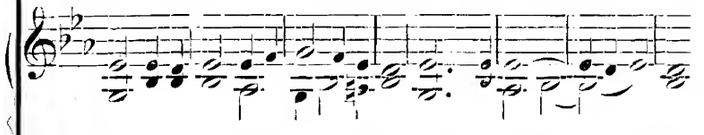
The hints offered in the May number with regard to giving out hymn tunes had reference more especially to organs having only one manual. The frequent change of stops or even keyboards, is too often made use of. A dignified, clear rendering of a tune with foundation stops will always prove acceptable.

However, there is a manner of giving out the tune to be mentioned yet, which we commend to all organists having Pedal Organs of two or more manuals, which renders the air prominent above every other part. It is effected by playing the air (melody) with the right hand on the Great Organ, alto and tenor with the left hand on the Swell, and bass on the Pedal. Tunes like "Hamburg," "Balerma," etc., will be charmingly rendered by this manner, and well pay the time necessary to learn it (which is not very easy). The following example will serve to illustrate this useful method:

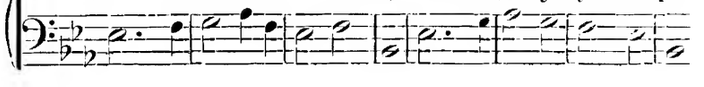
Great Organ: with Open and Stop Diapason.



Choir or Swell: with Stop Diapason and Dulciana.



Pedal: with a sixteen foot Stop and a soft eight foot Stop.



Of course, this plan can be varied in many ways. If the tune is subdued and tender in style, the melody may be given out on the Swell Oboe while the alto and tenor are played upon the Gt. Dulciana. If strong and spirited, on the Gt. Gamba, with accompaniment on the Swell. Again; such tunes as St. Thomas, Silver St., and St. Ann's are effective when given out with a strong 8 foot stop augmented by a soft 4 foot tone *and the melody played an octave lower than written.* In all of the above methods it rests with the player to find combinations that will prove agreeable; and he must also be sure that the stop or stops giving out the melody predominate over those of the second manual. However, it would be unwise to resort constantly to the methods suggested above, and *always* give the tune out in solo form. Many tunes are so constructed as not to lend themselves gracefully to such treatment; and beside, itwould so on prove monotonous, and so lose both beauty and interest.

In the attempt to give a few hints on the subject of proper combination of stops, a great obstacle presents itself in the variety of names given by different organ builders to stops of the same pitch and quality of tone, and vice versa. A few general principles may safely be laid down, but much of the detail must be learned by actual experiment, each instrument having some individual characteristic that requires personal acquaintance and familiarity.

Combination of stops is analagous with instrumentation in composing for an orchestra. A complete orchestra is, as our readers may be aware of, composed of three different classes, (technical term—Quartettos) of instruments, viz: stringed instruments, wooden wind instruments, and brass instruments. All these instruments are fully represented in a well planned and well voiced Organ; the stringed instruments by the Viola di Gamba, Geigen-principal, Salicional; the wooden wind instruments by all the varieties of Flutes, by the Stop Diapason, Clarabella, Melodia, and by the reed stops, Hautboys, Clarionet, and Bassoon; the brass instruments by the Trumpet, Trombone and the Clarion.

Over and above all these stops, stands the crown of every Organ, unrepresented in the most complete royal orchestras, the stop emphatically made to sound the glory of the Almighty, and to penetrate to the innermost fibre of the human heart—"*The Open Diapason.*"

To unite these different shades of tone-qualities for producing certain desired effects, is the great secret of good combinations of stops. The main principles for good instrumentation, may also be laid down for good combinations of stops; for, just as sure as a given passage would be of great effect when executed by *stringed* instruments, the same passage might become indifferent, or prove even a total failure, when executed by *wind instruments;* just as senseless as it would be to make Double Bass and Flute (without any other instruments,) perform a unison passage, (unless it be for the sake of oddness,) just as much out of good taste would it be to draw a sixteen-feet and a two-feet stop without any eight and four-feet stops.

As general rules for good combinations, we therefore lay down the following: 1. Draw for solemn passages full tuned foundation stops, (foremost Op. and St. Diap.,) for brilliant passages add reeds or small stops, [Principal Fifteenth] 2. When playing harmony, the predominant stops are to be the *eight feet flue stops*, to which, in order to increase the power, first the *smaller flue stops*, then the *reeds*, and lastly the *mutation*, [Twelfth] and *compound stops* are to be added.

It should constantly be kept in mind that the penetrating and carrying power of the pipe organ is much greater than the player can possibly realize. On this account it is safe to err on the side of too few stops rather than too many. Especially is this true in playing accompaniments for a quartette or for solo voices. Soft 8 foot stops are to be advised for such purposes, and where an increase of power *is* necessary, the Swell Pedal may be used to advantage. But just here a note of warning must be sounded in regard to the common habit of "seesawing" at regular intervals upon the Swell. The effect of such treatment is to make the music sound like a series of spasmodic efforts, without rhyme or reason. The player should *not* use the Swell Pedal except for the purpose of producing some specific effect; and he should first be quite sure that the effect intended will enhance the beauty of the composition.

Another habit to be avoided is that of drawing or changing stops at nearly every bar. This is a matter that should be governed by the same rule that obtains for the entry or re-entry of an instrument in an orchestral composition. Viz: at the beginning of a new phrase or subject. One notable exception to this rule is a case where the organist is preparing for a climax which is to be approached gradually and the power increased up to the final chord. In *such* case, a skillful drawing of the more brilliant stops, one after another, will produce a fine effect, and give the full power of the organ just when needed.

The subject of Pipe Organ playing has by no means been exhausted in this series of articles; and those who are interested will find much to enlighten them in the many works that have been written upon it by noted organists of the present day.

E. L. ASHFORD.

MUSICAL READING FOR THE ORGANIST.

It is greatly to be regretted that so few American organists and choir-leaders, especially in the smaller towns and country places, cultivate a taste for the reading and study of the special literature for the organ and church music. It is now generally admitted that the day of the narrow-minded musician, who devotes himself solely to the technical side of his art, is rapidly passing away. An ignorant and superficial organist will soon become an anomaly in an office of such high dignity and importance, and the public will not permit the organ-bench to be occupied by one whose sole idea seems to be to display his own virtuosity or enhance his personal reputation.

Nothing is more helpful in overcoming this prevalent egotism and narrowness than a broad and liberal study of the history and traditions of the art. This article is designed to point out that the culture of the "head," as well as the "fingers," of the organist will greatly add to his equipment for any work that may be put upon him.

While of late there have been numerous articles and books published on musical subjects of all kinds for amateurs and nearly every class of professionals, it has seemed to the writer that the organist has been too much neglected, and he will be glad if he is able to give some suggestions, in the way of musical reading in this special line, which can be followed up by the reader, as far as is practicable.

The nearest approach to a comprehensive and authoritive history of church music is a volume entitled "Studies in Worship Music," by J Spencer Curwen, of London. The author is prominently connected with the Tonic Sol-Fa movement in England (his father being its founder and inventor), but there is no evidence of any narrowness in his book. His judgment is unusually sane, liberal, and catholic. Every form of church music is discussed with judicial fairness and intelligent sympathy, the treatment ranging over a wide field and including such diversified topics as the music of the Salvation Army and the music of the Greek Church.

Among other chapters of lively interest are accounts of the "Old Parochial Psalmody" in the Independent, Baptist, and Presbyterian Churches; hints on the use of the organ in divine service; directions for training a congregation in singing; a discussion of chanting, etc. Modern organists will especially enjoy his vivid descriptions of the musical services at noted London churches, such as St. Paul's, Westminster Abbey, and The Temple Church, while, at the same time, the author gives most valuable impressions of Moody and Sankey hymns and tunes, German Protestant Church music, Sunday-school music, etc. The work has been strongly indorsed by competent critics, and can be heartily commended to the profession.

Works on the music of the English Church are humorous and excellent, though we fear they are little known, outside a small circle. A standard treatise in this line is "English Church Composers," by W. A. Barrett, which portrays the lives of great English organists and writers of church music from the early days of Thomas Tallis down to John Goss in our own time. It includes many personal details about the lives and works of such men of musical genius as Richard Farrant, Orlando Gibbons, Henry Purcell, William Boyce, Jackson of Exeter, Thomas Attwood, S. S. Wesley, Henry Smart, and many others. The author, being the vicar-choral of St. Paul's Cathedral in London, enjoyed unusual opportunities for research in this line, and his information can therefore be safely accepted as accurate and full.

A more recent treatise is "Anglican Service Music," by Atherton Knowles, published in London four years ago. Some of the more notable composers are noticed in a volume entitled "The Romance of Psalter and Hymnal," by R. E. Welsh and F. G. Edwards. Here may be found life-like and growing sketches of H. J. Gauntlett, Henry Smart, E. J. Hopkins, J. B. Dykes, W. H. Monk, John Stainer, Arthur Sullivan, and Joseph Barnby, about some of whom it would be difficult to find information anywhere else. Several individual biographies of celebrated English organists have also been issued.

Some of the best known of these are "Life and Works of Henry Smart" (with critical comment), by Dr. William Spark, of Leeds. Mr. Smart, in addition to his church compositions, was also known as an admirable glee and song composer, and his book is full of his vigorous and striking personality.

Better known in this country are the melodious tunes of Dr. John Bacchus Dykes, of Durham, and his attractive and refined character has been well brought out in his "Life and Letters," which tells the story of his earnest labors as a churchman, unfortunately clouded in his latter days by ecclesiastical differences and strife. The accounts of the origin and composition of many of his most famous tunes are most interesting. Another English churchman whose name is not so familiar in this country is Sir F. A. G. Ouseley, who died several years ago His biography, recently issued, shows how much he did for the advancement of the cause of music in the church of England, devoting, as he did, his life and large private means to this object.

Comparatively few American organists, we think, are aware that there are several works on music of the Protestant Episcopal Church in America. Among these must be mentioned the biography of Dr. John Ireland Tucker, of Troy, N. Y., who did a pioneer work in raising the standard of the musical portion of the Episcopal Church during his generation. His life comprises a sketch of the rise and progress of church music in America.

Of a somewhat similar character is the "Life of Edward Hodges," by his daughter, Faustina Hodges, who was of English birth and training, but for a period of twenty years (1839-59) occupied the important post of organist and director of Trinity Church, New York. The volume possesses a special significance for its picture of the state of musical culture in the metropolis fifty years ago. Other works having historical value as marking the development of music at various periods in our own land are "Music as it was and is," by the Rev. N. E Cornwall, the rector of Trinity Church in Fairfield, Conn. This was published in 1851. In Boston in 1856 was issued a little volume showing how earnestly the churchmen of that day debated the same knotty questions that confront our choristers and organists, and entitled "Hints Concerning Church Music and the Liturgy and Kindred Subjects," by James M. Hewins.

Thomas Hastings, a popular church musician of a pronounced evangelical type, and belonging to the non-episcopal churches, issued two or three works on church music, which reflected his warm Christian sentiment, but have been strongly criticised for their artistic views. His "Sacred Praise: an Earnest Appeal to Christian Worshipers on behalf of a Neglected Duty," issued in 1856, is typical of his views. A book still occasionally found in old booksellers' catalogues is "Our Church Music: a Book for Pastors and People," by Richard Storrs Willis, composer of the wellknown tune set to the words: "It came upon the Midnight Clear."

Half a century ago, Mr. Willis was a prominent figure in musical circles, and he is still living at an advanced age in Detroit. His book is, however, largely unknown, though possessing genuine merit. A treatise which should not be omitted in this mention is "Hymns and Choirs, or the Matter and Manner of the Service of Song in the House of the Lord," by Austin Phelps and Edward A. Park, professors at Andover Seminary, and Daniel L. Furber, Pastor at Newton. This was published in Andover in 1860.

ASHFORD'S EASY ORGAN VOLUNTARIES.

A new collection of organ voluntaries by this favorite writer for the organ. All music requiring a pipe-organ, or calling for great technique, has been avoided. This still left a wide range of most beautiful and practical music, and we believe this to be one of our most valuable and practical books.

For those who have reed organs, or who have little time for practice, this book will be found invaluable.

Bound in flexible cloth. Price, $1.25, post-paid.

ANDANTE IN F.

155826

GEORGE H. SWIFT.

Gt. Dulciana.
Sw. Oboe and Flute.
Ped. Bourdon.

Andante cantabile ♩ = 72.

Sw.

Gt.

mp

poco cresc.

Ped, ad lib.

mf

tr

p *cresc.*

mp

tr Add Sw, Op, Dia.

poco cresc.

dim.

p

Sw.

mp

mf

dim.

cresc.

f

dim.

mf

dim.

mp

tr

Gt. *p*

p *poco rall.*

Op Dia, off.

cresc.

poco accel.

Sw. Tempo I.

Gt.

poco cresc.

mf

tr

p

cresc.

poco cresc.

dim.

tr

p

Sw. coupled to Gt.

Gt.

cresc.

f

mf

Sw.

dim.

p

Sw. to Gt. off.

tr

Sw.

poco rall.

Gt.

pp

SONG OF THANKSGIVING.

Full Organ.

ADOLPH HESSE.

Adagio.

Gt.

Ped.

Fine.

Sw.

Ped.

D. C.

rit.

Sw. Op. Dia.
Ped. Bourdon.

PRELUDE.

LEFEBURE WELY.

Cantabile.

p

rit.

Gt. Dulciana.
Sw. Stopped Diap.
Ped. Bourdon.

SABBATH EVE.

E. L. ASHFORD.

Andante.

Sw. *p*

cresc.

Ped.

f

dim.

Add Flute.

p

cresc.

f

dim.

Add Gemshorn.

p

Man.

Copyright, 1904, by The Lorenz Publishing Co.

Gt.

Ped.

Sw. both hands.

cresc. poco a poco.

Flute off.

rall.

a tempo

Slower

Man.

ELEVATION.

Full Organ with couplers.

GEORGE W. SWIFT.

Allegro vivace. ♩ = 108.

f

poco cresc.

ff

f

mf

poco cresc.

f

mf

mf

cresc.

mf

mp

poco cresc.

f

poco cresc

ff

f

cresc.

poco rall.

fff

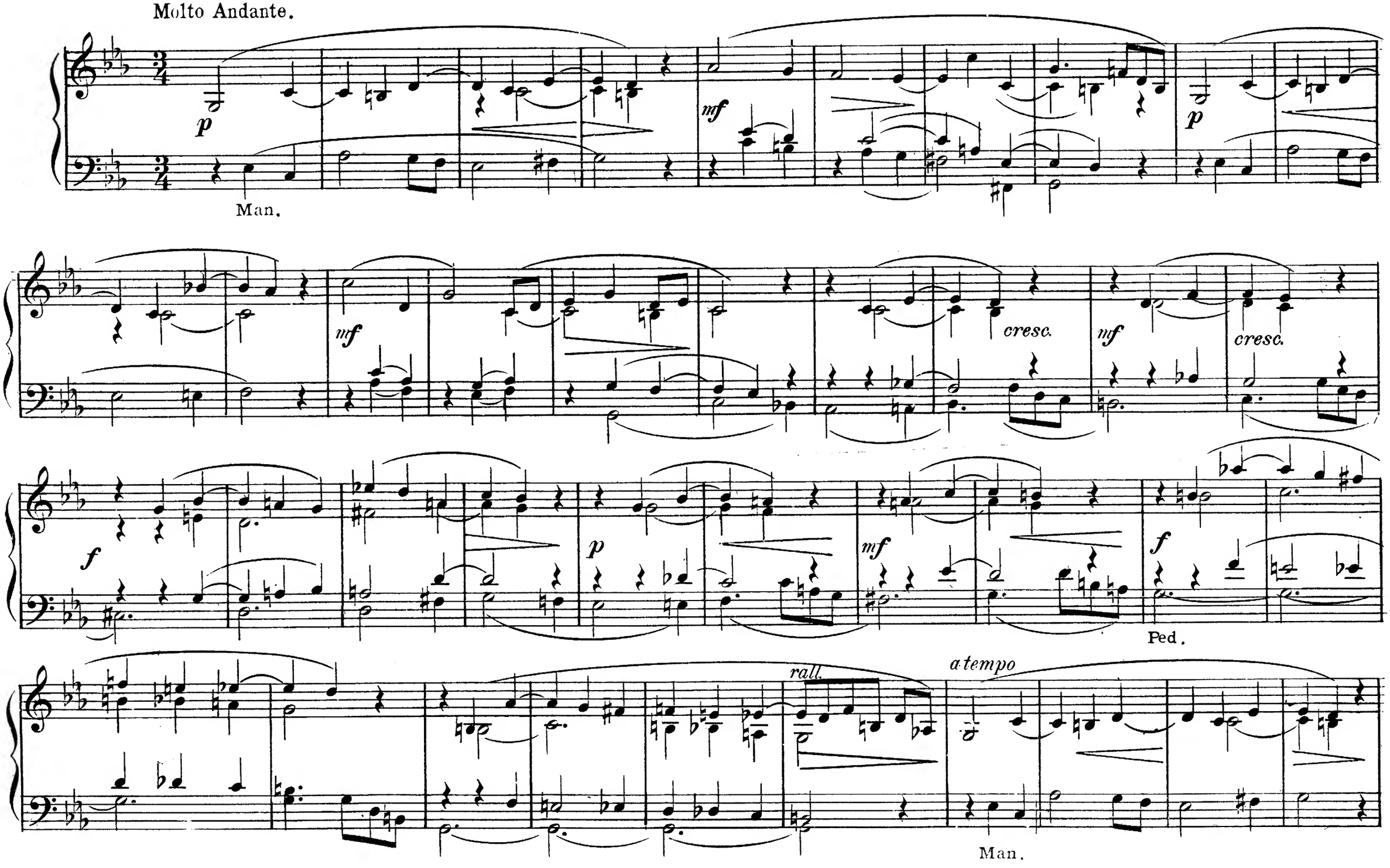
VOLUNTARY.

(For funeral occasions.)

MAX OESTEN.

Sw. Soft 8′ stops.
Ped. Bourdon.

Molto Andante.



mf

cresc.

f

p

Ped.

pp

pp

rall.

PRELUDE.

GUSTAVE TRITANT.

Cromorne.

ANDANTE MODERATO.

W. HENRY MAXFIELD.

Sw. Soft stops'.

p

cresc.

f

dim. rall.

a tempo

f

dim.

ADAGIO.

Soft 4′ and 8′

SPOHR.

Very slow.

mp

fz

p

8

fz

p

pp

dim. pp

THE MARVELLOUS WORK.

(Solo and Chorus from The Creation.)

HAYDN

Gt. Full Organ.
Sw. Diap. and Principal.

Moderato.

Sw. *L.H.* Gt. Sw. Gt. Sw. Gt.

Sw. Gt. Sw.

f Gt.

Sw.

Gt.

Sw.

Gt.

Sw.

Gt.

Sw.

Gt.

ANDANTE.

Gt. Melodia, Flute and Gamba.
Ped. Bourdon.

ARTHUR PAGE.

mf

rall.

Gt. Stopped Dia,
Melodia and Gamba.
Sw. Soft 8′ and 4′.
Ped. Bourdon coupled to Sw.

GLORY TO THEE.

Hymn Voluntary.

E. L. ASHFORD.

Moderato.

Gt. Sw. Gt.

Add Op. Dia. to Sw.

Sw. closed. Open Sw.

gradually accel.

Ped. Man. Ped.

a tempo

Risoluto.

Man.

Op. Dia. off

poco cresc.

Copyright, 1904, by The Lorenz Publishing Co.

Gt. Melodia and Principal.

A little slower. *dim.* *rall.* *a tempo*

Sw.

Ped.

molto ritenuto

Sw. Oboe and Gemshorn.

Gt. Soft 8′ and 4′ to balance Sw.

Allegretto grasioso

poco rit

dim. e rit

Gt. Dopple Flute and soft 4ft.

Gt.

Sw. Full

without reeds.

Sw.

tr

8

rall. e dim.

Sw. both hands.

Piu lento.

Gt. Diapasons.
Sw. Diapasons,
Flute and Piccolo.
Ped. Bourdon.

SHEPHERD S LAMENT.

BATISTE.

Ch. or Sw. 8ft.

Gt.

rit.

PRELUDE.

E. L. ASHFORD.

Andantino.

Full Swell.

cresc. poco a poco

Slargando

ff

dim.

Rallentando

p

Ped.

Copyright, 1904, by The Lorenz Publishing Co.

Gt. Full to 15th.
Sw. Full.
Ped. Bourdon.
Sw. to Ped.

MARCH MILITAIRE.

ARTHUR W. MARCHANT.

Tempo di Marcia.

Sw. *mf* Sw. *cresc.*

f Gt. *cresc.*

ff *mf* 3

poco rall.

a tempo

mf

cresc.

f

cresc.

sempre legato.

ff

p Sw. closed.

mf

poco rall.

sempre legato .

p

Gt.
mf

cresc.

f

Sw. to Gt.

cresc.

ff

molto cresc e rall.

3
Trumpet
3

Gt. Clarabella or Stopped Dia.
Sw. Salicional, Oboe,
Flageolet and Bourdon.
Ped. Bourdon coupled to Gt.

BOAT SONG.

E. L. ASHFORD.

Sw.

p

Man.

Ped.

mf

p

pp

cresc. poco a poco

dim.

L.H.

p

Man.

Ped.

Man

Ped.

Gt.

Copyright, 1904, by The Lorenz Publishing Co.

Sw.

cresc.

f

piu lento. *poco dim.*

poco a poco *rall. e dim.*

a tempo

Man.

Ped.

Man. Ped.

ANDANTE GRAZIOSO.

Sw. Stopped Dia. and Salicional.
Ped. Bourdon.

GEORGE GEAR.

♩ = 76

p *cresc.* *dim.* *cresc.*

Ped.

Man.

f *dim.* *p* *cresc.* *dim.*

Ped. Man.

p *cresc.* *f* *poco rit.* *dim.*

Ped.

155248

THE AMERICAN BOOK OF VOLUNTARIES. LONG DESIRED. OFTEN CALLED FOR.

ASHFORD'S HYMN VOLUNTARIES

FOR PIPE AND REED ORGANS.

With a thorough knowledge of harmony and counterpoint, and with a fertile and tasteful mastery of their resources, this writer, by her charm, her freshness, her churchliness, her practical sense of fitness, her experienced recognition of the limitations of actual church service, has won a unique place in the hearts of cultivated organists everywhere. In "Hymn Voluntaries" all these characteristics are found at their best. In the first place, the themes will appeal to our American congregations. These hymn-tunes are suggestive of religious life and work, and are associated with the tenderest and most solemn experiences. Then the freshness and variety of the treatment will attract and charm. Nothing quite so scholarly, so fertile, so delightful, has ever been attempted, and this series stands alone in American music. We give herewith the titles of these transcriptions for the church organ, and we believe the list will convince every organist that he needs to add this volume to his stock of voluntary books.

LIST OF HYMNS TRANSCRIBED.

Abide with Me.
Asleep in Jesus. (Funeral.)
Avison (Christmas.)
Christ the Lord is Risen To-Day. (Easter.)
Come, Ye Disconsolate.
Ein' Feste Burg.
Evening Hymn.
From Greenland's Icy Mountains.
God Be with You.
Holy, Holy, Holy.
I Love to Tell the Story.
I'm a Pilgrim.
Jerusalem, the Golden.
Joy to the World. (Christmas.)
Just as I Am.
Lead, Kindly Light. (Funeral.)
Lenox.
Lord, Dismiss Us.
My Faith Looks up to Thee.
Nearer, My God, to Thee.
Nun Danket Alle Gott.
Oh, Come, All Ye Faithful. (Christmas.)
Onward, Christian Soldiers.
Pass Me not.
Refuge. (Jesus, Lover of My Soul.)
Rock of Ages.
Softly Now the Light of Day. (Seymour.)
Spanish Hymn.
Sun of My Soul.
Sweet Hour of Prayer.
The Old Hundredth.
The Sweet By and By.
Wir Glauben All an Einen Gott
And others.

Printed on fine paper from engraved plates, and bound strongly and in flexible cloth that can be rolled.

PRICE, $1.00, POST-PAID.

SHEET MUSIC.—Sacred.

E. L. Ashford.
NEARER MY HOME. Solo for medium voice (c sharp to F) ..... $ .50
JESUS, LOVER OF MY SOUL. Solo for high voice ..... .40
JUST AS I AM. Solo for low voice ..... .40
CROSSING THE BAR. Duet for tenor (G sharp to E flat) and alto (a to B flat) ..... .50
THE KING OF LOVE. Trio, with solos for soprano, tenor and baritone ..... .60
RESIGNATION. Solo for low voice (a to D) ..... .60
DEAR REFUGE OF MY WEARY SOUL. Solo for low voice (b flat to E flat) ..... .60
THY WILL BE DONE. Solo for high voice (E to g) ..... .60
HEAR US, LORD. Two editions; for high and low voice ..... .75
I'M A PILGRIM. Two editions; for high and low voice ..... .60
LEAD ME ARIGHT. Two editions; for high and low voice .75

W. J. Baltzell.
THE RETURN. Solo for high voice ..... .60

Arthur Berridge.
A SACRED SONG CYCLE. For solos for medium voice. HOME FOR MERCY. SWEET CANAAN. DO WHAT THOU WILT. MY BROTHER'S KEEPER ..... .70

W. L. Blumenschein.
THE LORD IS IN HIS PLACE. Duet for tenor (F to g) and bass (G to d) ..... .50
BLESSED ARE THE UNDEFILED IN HEART. Duet for soprano and alto ..... .40

Andrew J. Boex.
I CANNOT FIND THE STARS TO-NIGHT. Two editions; for high and low voice ..... .50
THE MIGHTY KING. Two editions; high voice (d to G) low (c to F) ..... .50

Herbert Botting.
GOD IS OUR HOPE. Solo for low voice (a to D) ..... .60
RISE UP, MY LOVE. Solo for high voice (d to G) ..... .50

H. P. Danks.
I WOULD NOT LIVE ALWAY. Solo for high voice and quartet ..... .60
MY SAVIOR THOU. Solo for high voice (d to F) ..... .50
MY SAVIOR. Solo for high voice ..... .35
WHY SO FAR FROM THEE. Solo for high voice and quartet ..... .35

Chas. M. Davis.
LONGING. Solo for high voice (D to g) ..... .50
BLISSFUL NAME Duet for soprano and alto ..... .50
WEARY OF EARTH. Duet for soprano (d to g) and alto (a to D) ..... .50
ASHAMED OF JESUS. Duet for soprano or tenor and alto .60

Caryl Florio.
FOR GOD SO LOVED THE WORLD. Solo for high voice (d to g) ..... .40

Chas. H. Gabriel.
JUST AS I AM. Duet for tenor and soprano ..... .40
THAT ALL THY MERCIES MAY BE SEEN. Quartet with solos for all parts ..... .60

W. W. Gilchrist.
INTO THE TOMB OF AGES PAST. Solo for medium voice (a to F) ..... .50

N. K. Griggs.
HASTE TO THE MOUNT OF THE LORD. Solo for low voice ..... .30
THE COMING OF HIS FEET. Quartet and full chorus .30

J. Wesley Hughes.
ROCK OF MY REFUGE. Solo for high voice (d to g) ..... .50
LOVE'S ASSURANCE. Duet for soprano (E flat to g flat) and baritone (b flat to E flat) ..... .60

Karl W. Kern.
SABBATH BELLS ARE CALLING. Duet for soprano and alto ..... .35

E. S. Lorenz.
IF HE SHOULD COME. Solo for medium voice (b to E) .60
DAUGHTER OF ZION. Baritone solo (G to d) ..... .30
AT EVENTIDE. Solo for low voice (c to D) ..... .50
WHEN THE TIDE COMES IN. Solo for medium voice (d to F) ..... .50
WHEN I SURVEY THE WONDROUS CROSS. Solo for medium voice ..... .40
WITH A SHEPHERD'S CARE. Duet for soprano (d to F sharp) and tenor (C sharp to g) ..... .60
BEYOND LIFE'S EVENING STAR. Duet for soprano and tenor ..... .50
SINCE BABY BELLE WENT HOME. Solo for medium voice (d to F) and quartet. Suitable for funerals ..... .50
SHALL RUM OR RIGHTEOUSNESS RULE? Solo and quartet ..... .35
AS THE LIGHT OF THE MORNING. Missionary solo and quartet ..... .35

Mendelssohn.
EVER WITH THEE. Solo, duet and quartet ..... .35

Arthur W. Nelson.
I STRETCH MY HANDS TO THEE. Solo for high voice (d to g) ..... .50

J. A. Parks.
WHEN SHADOWS GATHER. Solo for low voice ..... .40

H. W. Porter.
I WILL GIVE YOU REST. Duet for soprano (E to F) and alto (g to C) ..... .50

P. A. Schnecker.
APPROACH THE MERCY SEAT. Solo for high voice (E to a) ..... .40
WHILE THEE I SEEK. Duet for soprano and alto ..... .60

Franz Schubert.
HE LEADS ARIGHT. Solo for low voice ..... .35

W. F. Sudds.
I LOVE TO TELL THE STORY. Solo for low voice and quartet ..... .40
LEAD, KINDLY LIGHT. Solo for high voice (c to g) ..... .10

J. P. Vance.
ONE DAY NEARER HOME. Solo for high voice ..... .50

SECULAR.

N. K. Griggs.
THE COWBOY. Solo ..... .30
VESPER CRADLE SONG. Solo ..... .30
BELLS O' THE BONNIE BLUE. Solo and quartet ..... .35

J. A. Parks.
MAMMY'S HUSH 'A' BY. Solo and quartet ..... .40

J. P. Vance.
BLIND MAN'S BUFF. Solo ..... .50
THE OLD FARM BELL. Solo ..... .60
THE BUGLE SONG. Baritone solo and cornet obligato ..... .50

☞ Half off from list prices on above to Choir Leaders, Organists, and Music Teachers.

AN IMMENSE SUCCESS.

THE ORGANIST.

A Bi-Monthly Journal Devoted to the Organ.

Edited by E. L. Ashford. Assisted by E. S. Lorenz.

This journal now appears every two months in regular sheet-music size, but oblong in form, and contains thirty-two pages each issue. It is printed on good, strong paper, in beautiful, legible type, and in every way in fine mechanical shape.

The music consists of the choicest writings of French, German, and English organ-music composers, such as Battman, André, Tritant, Leybach, Guilmant, Rinck, Scotson Clark, and many others, with such ample additions from the best American composers as makes the periodical not only the richest supply of organ music possible, but also strictly up to date, and American. Mrs. Ashford, of course, enriches its pages with her own compositions to a considerable extent, and so assures all lovers of her music that the American side of the new journal will be rich with beautiful and available music. With many years of experience as church organist, Mrs. Ashford knows the needs of the average church organist, and has at her disposal the best music in the world to meet them.

The music is given on two staves. With *ad libitum* pedal notes, indicated. Time, expression, and registration are carefully marked. The requirements of both pipe and reed organs are fully met. A limited amount of reading matter—hints and suggestions that are helpful—are furnished by the editor and others.

Subscription Price: $1.50 per year. Single numbers, 35c. per copy. Four successive numbers $1.00. No free samples sent.

We will send a copy for examination, to be returned unsoiled in original packing tube post-paid, if not accepted, and subscription not sent within thirty days.

A FINE SERIES OF ORGAN VOLUNTARY BOOKS.

The Organ Treasury No. 3. The Organ Treasury No. 1. The Organ Treasury No. 2. Ashford's Organ Voluntaries No. 2. Ashford's Organ Voluntaries No. 1.

The following points characterize these organ books, and we believe they will appeal to intelligent organists everywhere, whether they play a Reed or a Pipe Organ.

1. The music is the most attractive issued in Europe and America. 2. It is selected from the standpoint of actual use in church service. 3. These books contain the original compositions of E. L. Ashford, without question the most prominent and successful writer of practical and attractive organ music in America. 4. They contain her series of organ transcriptions of favorite church tunes, which have been so enthusiastically received by organists all over the country, and which make ideal American Organ Voluntaries. 5. These books are most carefully edited, with suggested registration that must prove helpful. 6. They are printed from engraved plates on good paper, and very strongly, flexibly and beautifully bound in cloth and leather. 7. The prices are very low, so low that they are net—*i. e.*, not subject to discount.

192 pages, oblong shape, full sheet-music size. Price, $2.00, post-paid.

THE LORENZ PUBLISHING CO.,

NEW YORK. DAYTON, OHIO

Anthem Treasures.

A Collection of Easy Anthems and Simple Choir Pieces Carefully Selected by E. S. Lorenz from the Writings of Thirty Popular Composers.

Our editor has gone over our vast resources, and with the greatest care has selected the choicest easy numbers we control. The needs of the untrained choir, just beginning its work, has been steadily kept in mind. Our editor has made a book whose music is not only easy, but attractive and beautiful. It contains 224 pages, is nicely printed and strongly bound.

Price, 75 cents per copy, post-paid; $7.50 per dozen by express, charges not prepaid.

A Single Sample Copy will be sent post-paid for 40 cents. More must be paid for at regular rates.

The Harp of David.

Edited by DR. J. B. HERBERT, Assisted by the Foremost Writers of the Country.

This collection of Psalm anthems excels all previous books of like character in the following important particulars:

1. It contains a large number of fresh anthems from the pen of Dr. Herbert, one of the strongest and most original anthem writers in the country.
2. This book contains a larger variety of authorship than any Psalm anthem book ever issued.
3. The book is planned to meet the actual specific needs of church choirs. There is no padding. Every piece counts.

This Psalm anthem book contains 192 pages, large octavo size, with good type. It is well printed and substantially bound.

Price, 75 cents per copy, post-paid; $7.50 per doz. by express.

Regal Anthems.

Edited by E. L. ASHFORD. 224 Pages. 22 Authors. 56 Numbers.

Mrs. Ashford's many admirers will be delighted to secure a book expressing her exquisite taste and practical sense of the actual needs of American Church Choirs. Mrs. Ashford herself is represented by a large number of her choicest compositions —about one-fourth of the book—but is assisted by a corps of the most popular writers in the world. **The prices are low.** 75 cents per copy, post-paid; $7.50 per dozen, express charges unpaid. These prices are net, the usual discount to choirs having already been made.

Ashford's Anthems.

A Collection of New Anthems Composed and Edited by E. L. ASHFORD.

Mrs. Ashford's book was prepared of entirely new music from her own pen and that of others. Here she is found at her very best, and those who admire and enjoy her music—and who does not?—will miss a great treat if this brilliant collection is not added to the choir's resources. Price, 50 cents per copy, post-paid; $5.00 per dozen by express, charges not paid.

Special Offer: A single sample copy of each of the three preceding anthem books sent, post-paid, for $1.25. Subsequent orders must be paid for at regular rates.

OTHER ANTHEM BOOKS.

The Anthem King. The Young People's Choir.
The Anthem Prize. The Gloria.

60 cents per copy, post-paid; $6.00 per dozen by express, not prepaid.

WHICH WILL WIN?

A Friendly Contest Between the Blue and the White.

BOTH ARE GAINING IN CIRCULATION!

"THE BLUE."

THE CHOIR LEADER.

Edited by E. S. LORENZ.

E. L. ASHFORD and P. A. SCHNECKER, Associate Editors.

This Journal started seven years ago, with no circulation and with an easy grade of music. It now has a larger circulation than any like journal in the world published by others, and its music has risen to a high grade, that the most artistic musicians can sing and hear with pleasure. In educational value it has had no peer, for hundreds of choirs have gone up in elevation of taste and in executive ability with it. The style is artistic, but the grade of difficulty is always practicable for volunteer choirs of some training. The authors are of the highest standing and furnish their best compositions. We accept nothing less. The church year finds constant recognition, while occasional subjects—such as Evening, Temperance, Missionary, Funeral—are supplied. Every want of the choir that can be foreseen is met. The Choir Leader is indispensable to the running of a high grade chorus choir.

"THE WHITE."

THE CHOIR HERALD.

Edited by E. S. LORENZ.

CHAS. H. GABRIEL and L. O. EMERSON, Associate Editors.

This Journal is planned to meet the needs of volunteer choirs of less training, whether found in city or village. It has easy music of a rhythmical order that will please popular congregations. We endeavor to secure the very best music, the most attractive, the most impressive, that can be secured in this grade. Our authors are the most popular, whether editorial or contributing. The result is that in four years we built up a circulation exceeding that of any like journal in the world. It supplies every need for regular and special occasions in good time. It gives hints on choir work and voice culture of great value. It reminds of work to be done. It criticises foolish plans and inspires a right spirit in choir work. In short, there is no book or journal that will be so useful to a partly trained chorus as is this. Every piece counts. There is no "filling in." The result is, few of our choirs buy any other music.

WHY OUR SUBSCRIBERS ARE ENTHUSIASTIC.

1. VALUE.

"The journal is a welcome periodical in our midst; it is the best we have ever been able to select." JACOB E. REINOEHL, Pa.

"We have been using your publications for five years, both the Leader and Herald, and would now be very unwilling to return to the old-time music as found in anthem books.
F. H. BROADFIELD, N. Y.

2. FRESHNESS OF MUSIC.

"We appreciate it [The Choir Leader] for the inspiration it gives us in the freshness of its music." W. S. CROUSE, Ind.

"The music [of the Herald] is fresh and new every month, and we need never give our audiences anything "stale."
REV J. G. MILLER, Ohio.

3. MUSIC FOR SPECIAL OCCASIONS.

"When Christmas, Easter, and other special seasons come around we find our music ready for us [in the Herald], and exactly adapted to our needs." MISS BESSIE B. HILL, Ind.

"Then the music for special occasions, such as Easter, Christmas, etc., is a very important item. This class of music comes early enough [in the Leader] so that it can be learned before having to render it, and we find in our case that we are always watching for the special music." F. D. VOGELGESANG, Ohio.

4. STANDING OF AUTHORS.

"It is specially pleasant to me to note the number of prominent writers who regularly contribute to The Choir Leader."
C. F. BUCKMAN, Ill.

"Besides it [the music in The Choir Herald] is composed by the very best authors."
CHOIR OF THE FIRST PRESBYTERIAN CHURCH, Remington, Ind.

5. DISCUSSIONS ON CHOIR-LEADING AND VOICE-PRODUCTION.

"The part that helps us most of all is the suggestions for the improvement of the voice, breathing, and the general work of the choir." D. C. LAWRANCE, Ohio.

"I can say that I take great delight in its editorials and notes on the music." GEO. A. CROSBY, Pa.

6. FORM—A MONTHLY.

"Comes with the charm of a new interest every month. I wouldn't have my choir have a bound anthem book."
EDWARD H. KISTLER, Pa.

"The Choir Leader is just what we need; being fresh every month, it brings new inspiration and interest."
J. F. BAUMEISTER, Ill.

7. EFFECT ON CHOIR.

"We subscribed for it when our choir of fifteen was in chaos, and your little Leader has brought order out of it."
ROSCOE ALEXANDER, Ohio.

"There has been more interest in our church work, and especially in the choir, since we have been using the Herald."
W. J. HYATT, Ohio.

8. COST.

"We take 20 copies, which cost us $10.00 per annum [old price; at new price, $13.00]. The same amount and quality of music could not be secured in any other form for a cent less than $50.00."
C. E. UHLER, Ill.

"Desire to state that you are at liberty to continue my subscription to The Choir Leader, no matter what the advance may be for each subscription." H. F. FABER, Pa.

PRICES OF THESE JOURNALS.

Single subscription, 90 cents each. In clubs of five to nine, 75 cents each. In clubs of ten and over, 65 cents each.
Binders free to annual subscribers when cash is paid.

Sample of either journal sent on application.

THE WHITE IS TEMPORARILY AHEAD.

SHALL IT REMAIN SO?

THE LORENZ PUBLISHING COMPANY.

NEW YORK. DAYTON, OHIO. CHICAGO.